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too closely to the particular place. In 31 above he is called the *deus ipse loci* and below in 66 he seeks the depths of water apparently at this same place.

9. Tiberius Donatus and Servius agree in making *caput* refer to the source of the Tiber and the *celsis urbibus* to the famous cities of early Etruria. Their combined testimony certainly has weight.

These reasons seem to me to justify the second interpretation. Rome may lie in the background of the poet's consciousness and may shine with a reflected glory, but this line is part of the glorification of the river Tiber. Aeneas's reply bears out this point in the fact that he acknowledges the greatness of the Tiber and offers it homage.

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PROXIMUS ARDET

Nam tua res agitur, paries cum proximus ardet. Hor. *Epist.* i, 18.84.

iam proximus ardet

Ucalegon.

Verg. *Aen.* ii, 311f.

iam frivola transfert

Ucalegon.

Juv. iii, 198f.

That the Juvenal passage is a reminiscence of the Vergilian is of course a commonplace. But of the numerous editions into which I have looked only those of Desprez (1835) and Yonge (1867) compare Horace's line with Vergil's; even their bare citation does not make plain whether they suggest a mere resemblance or a reminiscence. Wilkins in his edition of the *Epistles* oddly passes Vergil by and, on *tua res agitur*, compares Juv. iii 198-200.

Though the *Aeneid* was published in 19-17 and this epistle *c.* 20, in view of the relative prominence of the two poets and Vergil's *recitatio* (*c.* 23) in which *Aen.* ii had a part, no one will doubt in which direction (if either) the imitation was. *Hospes . . . arsit* of *Sat.* i 5.71f (*cf.* Tibull. ii 5.21, Ovid *Fast.* vi 437, Juv. iii 201) shows that the use of a man's name for his house in this connection is not taken from Vergil. But this particular phrase, in the same metrical position and almost identical in the two passages, repeatedly quoted from Vergil later (see Ribbeck *ad loc.*), may well have been adopted by an intimate contemporary while the first interest in the great epic was strong. Certainly it is at least as convincing a piece of imitation as some of those listed by Gercke, *Die Entstehung der Aeneis*, p. 80.

Whether the silence of editors is due to oversight or scepticism, the resemblance seems worth noting—if only because it falls within the range of reading of undergraduate students of the *Epistles*.

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